

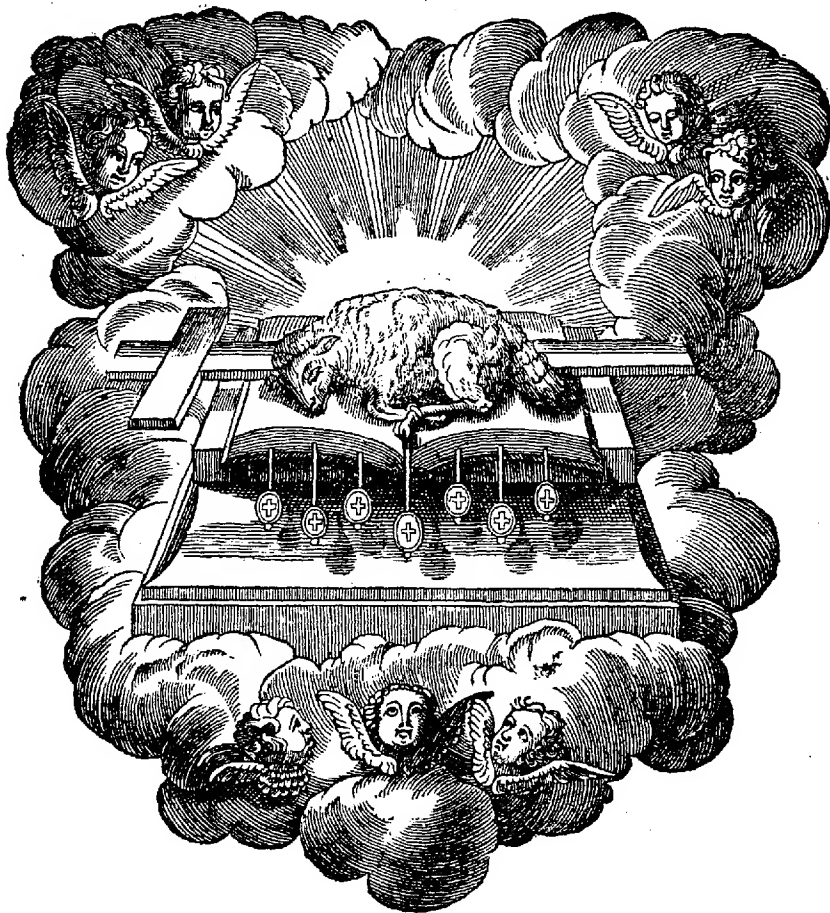
# M O T E T S A I. II. III. VOIX, ET INSTRUMENTS AVEC LA BASSE-CONTINUE;

*Dédiez*

A MONSIEUR L'ARCHEVÊQUE DE PARIS.

Par M. CAMPR A, Chanoine de S. Jean le Rond,  
& Maître de Musique de l'Eglise de Paris.

LIVRE SECOND. Nouvelle Edition.

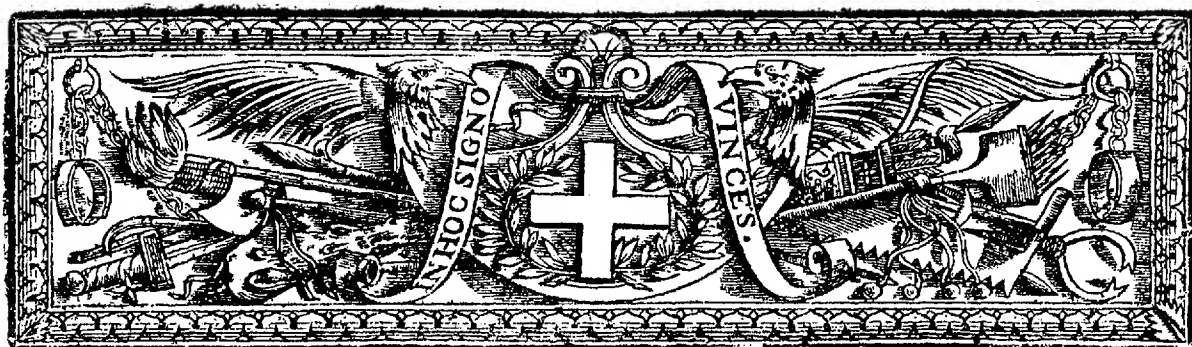


A PARIS,

Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy  
pour la Musique, rue S. Jean de Beauvais, au Mont-Parnasse.

M. DCCXI.

AVEC PRIVILEGE DE SA MAJESTE.



A MONSIEUR,  
MONSIEUR  
LOUIS-ANTOINE  
DE NOAILLES,  
ARCHEVÊQUE DE PARIS,  
DUC DE S. CLOUD,  
PAIR DE FRANCE,  
COMMANDEUR DE L'ORDRE DU S. ESPRIT.



MONSIEUR,

*Permettez-moi d'offrir à VÔTRE GRANDEUR, ce Recueil de Motets, où j'ay tâché de suivre les vûes qu'Elle m'a données avec tant de bonté. Elle m'a fait comprendre, MONSIEUR, que la Musique ne doit servir qu'à élever*

## E P I T R E.

*l'esprit à Dieu, en touchant le cœur de ces mouvements vifs & tendres que la Religion inspire. Il n'est guère de moyen plus capable de produire cet effet, que d'animer par de beaux Chants des Paroles de l'Ecriture, qui sont si propres par elles-mêmes à remuer l'ame & à l'embraser, comme faisoient les Musiciens que le S. Esprit a daigné louer. On en doit croire S. Augustin, qui l'a voit éprouvé. Tout spirituel qu'il étoit, le Chant des Pseaumes allumoit en luy un feu sacré, une douceur qu'il ne sentoit pas lorsque les Pseaumes n'étoient que recitez. Telle est la force de la Musique, quand elle exprime bien un Sujet grand & touchant qu'elle traite. Il nous est aisé de voir, MONSIEUR, que vôtre cœur est pénétré de cette même douceur Celeste que ressentoit ce grand Saint, lorsqu'après tant de travaux, dont tout autre seroit peut-être accablé, nous vous voyons assister aux Offices de la nuit & du jour, avec une piété qui nous édifie, & nous confond. Que je m'estimerois heureux ! si ma Musique pouvoit faire selon vos desirs, les chastes délices des Ames saintes. Je puis au moins assurer VÔTRE GRANDEUR, que je suis bien déterminé à consacrer à Dieu pour le reste de mes jours le peu de talent qu'il m'a donné, dont je suis persuadé ne devoir me servir que pour sa Gloire. C'est le meilleur moyen de vous témoigner mon profond respect, & ma vive reconnoissance. Je suis,*

MONSIEUR,

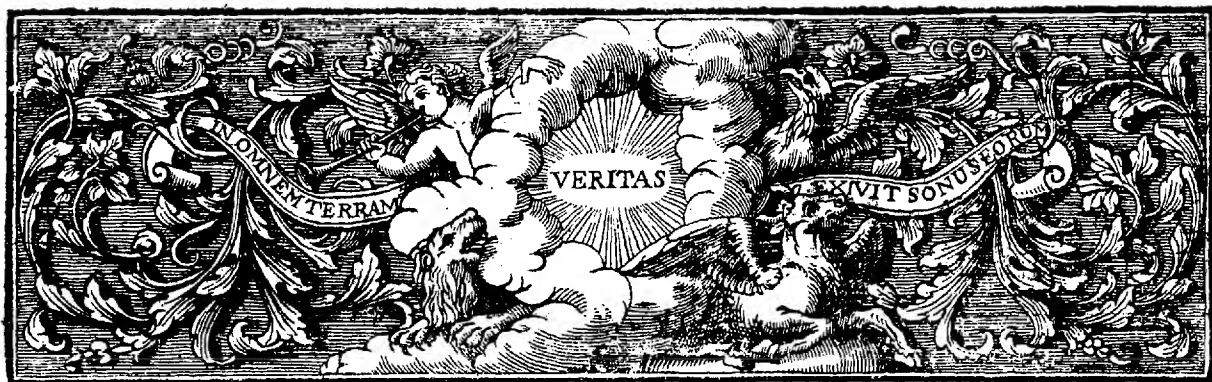
DE VÔTRE GRANDEUR,

Le tres-humble, très-obeïssant,  
& tres-dévoüé serviteur,

CAMPRA.

Ecclesiast. 44.  
v. 5.

Livr. 10. des  
Conf. Ch. 33.



# M O T E T S

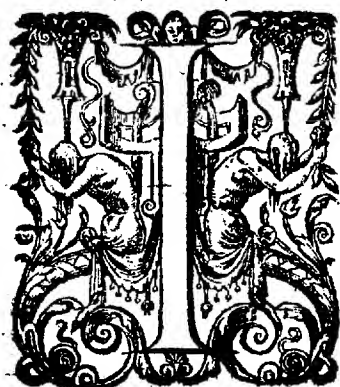
## A I. II. ET III. VOIX,

### AVEC LA BASSE-CONTINUE.

*Par Monsieur C A M P R A.*

I. MOTET A VOIX SEULE.

*Psalme XCIX.*



*Ubi late.*      *Jubi-late, Jubilate De-*

BASSUS-CONTINUUS.

*o omnis ter- ra: servite Domino in læti- tia. Jubilate, Jubi-*

*late Deo omnis ter- ra: ser- vite Domino in læ- ti- tia,*



## I. MOTET A VOIX SEULE,

servite Domino in læti- tia. Intro- ite in

GAT,

conspectu ejus: Intro- ite in conspectu ejus: in exul-

ta- tio-

ne. Intro-

ite in conspectu ejus: in exul- ta- tio-

ne. Intro- ite in conspectu ejus: Intro- ite in

conspectu ejus: in exul- ta- tio-

ne. in exulta- tio- ne.

*Lentement.*

Scitote, Scitote quoniam Dominus ipse est Deus: ipse fecit

nos, & non ipsi nos, ipse fecit nos, & non ip- si nos. Scitote quoniam Dominus

## I. MOTET A VOIX SEULE,

ipse est Deus: ipse fecit nos, & non ip- si nos, & non ip- si nos.

ipse fecit nos & non ip- si nos. non, non, non ip- si nos. non

non, non, non, ipse fecit nos, & non ip- si nos, & non ip- si nos.

GAY.

Populus ejus, Populus ejus & oves

pascuæ ejus, & o- ves pascuæ e- jus, Populus ejus & oves

pascuæ ejus, & o- ves pascuæ e- jus, intro-

ite por- tas ejus in confessi- o- ne: atria ejus in hymnis con-

fitemi- ni, confi- remini il- li. atria ejus in hymnis confitemi-

ni, confi- remini il- li. intro- ite por- tas ejus in

confessio- ne: atria ejus in hymnis confi- te- mi- ni, confi-

## I. MOTET A VOIX SEULE,

temini il- li. in hymnis, in hymnis confi- te- mi- ni, confi-

temini il- li. GAY.

Laudate nomen ejus, Laudate nomen ejus, no- men ejus,

Laudate nomen ejus, Laudate nomen ejus, no- men e- jus, quoni-

am fu- a- vis est, fu- avis est Do- mi- nus, in x- ternum mi-

fericordia,      misericor-      dia      e-      jus: Laudate nomen ejus, Lau-

date nomen ejus, Lauda- te nomen e- jus, Quoniam fu-

a- vis est, sua- vis est Domi- nus, in æ- ter- num mi-

fericordi- a, misericor- dia e- jus: in æ- ter-

num mi-feri-cordia, mi-se-ricor-dia e-jus: & usque in

## I. MOTET A VOIX SEULE,

generationem & generationem veritas, veritas e- jus.

& usque in generati- onem & generati- onem

veritas e- jus. & usque in generati- onem & generati-

Lentement.

onem veri- tas, veri- tas e- jus. veri- tas, veri- tas, veri-

ras e- jus.



## II. MOTET A VOIX SEULE,

POUR LE SAINT SACREMENT.



*Bies.* U Bies, Deus meus? ubi es, ubi es, u bi

BASSUS-CONTINUUS.

es? Deus meus, ubi es, u- bi es? Quo me feram! Quo te quæram!

Ubi es, ubi es, Deus me- us? ubi es, u- bi es? O spes me- a!

salus & requies. Ubi es, Deus meus? ubi es, ubi es? Ubi

## II. MOTET A VOIX SEULE,

es, ubi es, Deus me- us, ubi es? In excelsis, in profundis, in luci-

dis, in obscuris. Ubi es, Deus me- us, ubi es, Deus me- us, ubi

es, u- bi es? Ecce fulges in al- tari,

Hic tu gaudes salu- tari, Hic tu gau- des, Hic tu

gau- des, Hic tu gaudes salu- tari, gaudes saluta- ri.

*Lentement.*

Ibi es, Deus me- us, Deus me- us, ibi es. ibi es. Hic vi-

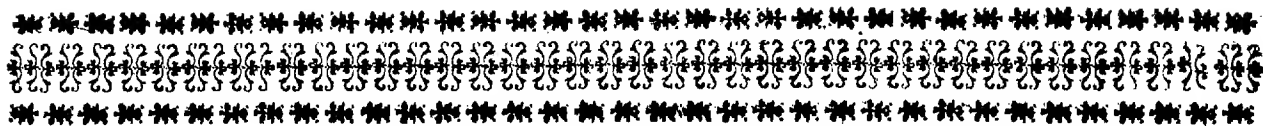
deris & gusta- ris. Os pes mea! falus & requies, & re- qui-

es. Ibi es, Deus me- us, ibi es, ibi es, Deus meus, ibi

es, ibi es, Deus meus, ibi es, ibi es, ibi es, Deus me- us,

i- bi es.

## III. MOTET A VOIX SEULE,



## III. MOTET A VOIX SEULE,

## POUR LA SAINTE VIERGE.



Gay & Piqué.

Ve. Ave Regina cæ-

76X

BASSUS-CONTINUUS.

lorum, Ave Domina Ange- lo- rum, Ave Domina Angelo- rum.

Ave Regina Cælorum, Ave Domi- na Angelorum,

Ave Domina Ange- lo- rum. Ave Domina Angelo- rum.

Gay.

Salve radix, Salve porta, Salve radix, Salve porta, Ex qua

mundo lux est orta. Ex qua mundo lux est or- ta. Salve radix, Salve

radix, Salve porta, Ex qua mundo lux est orta. Ex qua mundo lux est or-

ta. Salve radix, Salve porta, Ex qua mundo lux est orta. Ex qua

mundo lux est or- ta. Salve radix, Salve radix, Salve porta, Ex qua

## I. MOTET A VOIX SEULE,

mundo lux est orta. Ex qua mundo lux est or- ta. Gau-

de Virgo glorio- fa, Gaude Virgo glorio- fa, super omnes speci-

ofa, Gaude, Gaude Virgo gloriosa, Super omnes speciosa, Super omnes speci-

ofa, Vale, ô valde de- cora! Et pro nobis Christum exo-

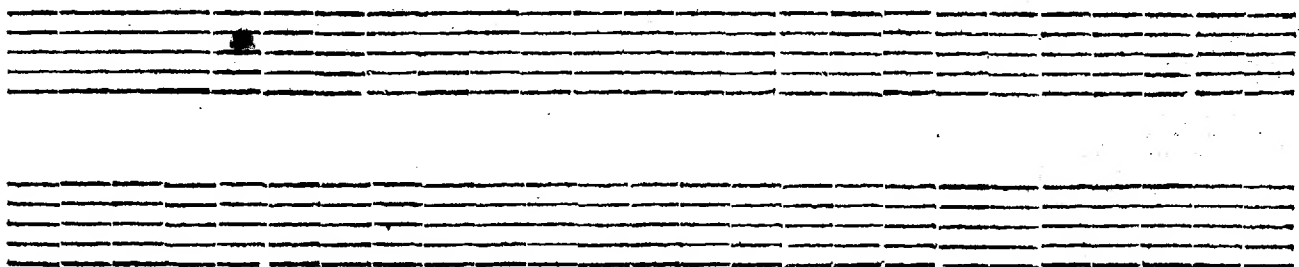
ra. Et pro nobis Chris- tum exora. Et pro nobis Christum exo-

ra. Gaude Virgo gloriosa, Super omnes speciosa, Super omnes speci-

o- fa. Vale, ô valde de- cora! Et pro nobis Chris- tum exo-

ra. Et pro nobis Chris- tum exora. Et pro nobis Christum exo-

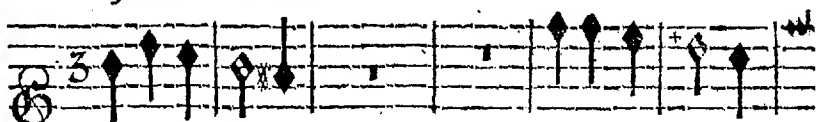
ra. exo- ra. Et pro nobis Christum exora. exo- - ra.



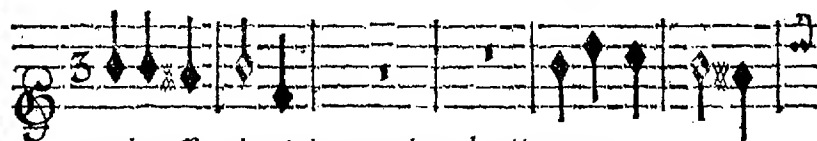


I MOTET A VOIX SEULE,  
ET DEUX DESSUS DE VIOLONS.

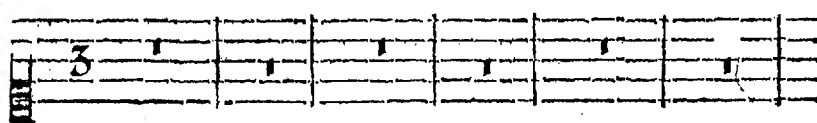
*Psalme CXXXII.*



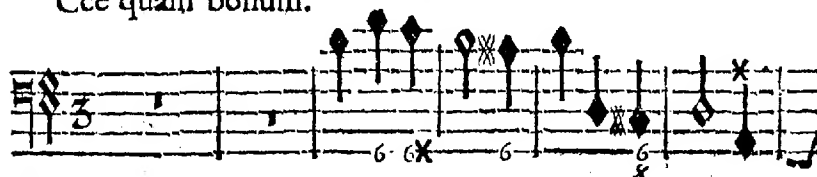
*Premier Dessus de Violon ou Flute d'Allemagne.*



*Second Dessus de Violon ou Flute d'Allemagne.*



*Cce quam bonum.*

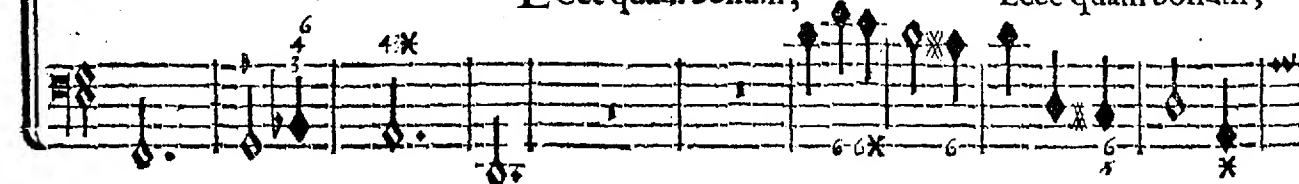


*BASSUS-CONTINUUS.*



*Ecce quam bonum,*

*Ecce quam bonum,*



& quam jucundum: habi- tare fratres in u- num. Ecce quam

6 7 6 4

bonum, & quam jucundum: habi- tare fratres in u- num. Ecce quam

7 6 4 3

bonum, & quam ju- cundum: habi- tare fratres in u- num.

6 7 6 4 3

18 I. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS.

First system of the musical score, featuring a single voice part and two violin parts. The voice part has a treble clef and a key signature of one flat. The violin parts have staves with various musical notations including notes, rests, and accidentals.

Second system of the musical score, featuring a single voice part and two violin parts. The voice part has a treble clef and a key signature of one flat. The violin parts have staves with various musical notations including notes, rests, and accidentals.

Sicut unguentum in capite: quod descendit in barbam, barbam Aaron.

Third system of the musical score, featuring a single voice part and two violin parts. The voice part has a treble clef and a key signature of one flat. The violin parts have staves with various musical notations including notes, rests, and accidentals.

Quod descendit, Quod descendit in oram vestimenti ejus: sicut ros

Fourth system of the musical score, featuring a single voice part and two violin parts. The voice part has a treble clef and a key signature of one flat. The violin parts have staves with various musical notations including notes, rests, and accidentals.

Hermion, quod descendit in montem Sion.

Fifth system of the musical score, featuring a single voice part and two violin parts. The voice part has a treble clef and a key signature of one flat. The violin parts have staves with various musical notations including notes, rests, and accidentals.

quod descendit, quod descendit in montem Sion.

on. quod descen- dit in mon-tem Si- on.

GAY.

A handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a style typical of 19th-century manuscript notation, with many beamed notes and some unusual accidentals. The lyrics "The Rose Tree" are written below the staves.

A musical score for a piece titled "Quoniam illic mandavit Dominus". The score is written on four staves. The first two staves are for a vocal part, likely a soprano or alto, and the last two staves are for a keyboard instrument, likely a harpsichord or organ. The music is in a single system. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a bass clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The music is in a 4/4 time signature. The first staff contains a melody with many beamed eighth and sixteenth notes. The second staff contains a similar melody. The third staff contains a bass line with many beamed eighth and sixteenth notes. The fourth staff contains a bass line with many beamed eighth and sixteenth notes. The text "Quoniam illic mandavit Dominus," is written below the third staff. The word "Quoniam" is written below the first staff, "illic" below the second staff, "mandavit" below the third staff, and "Dominus," below the fourth staff. The text is in a Gothic script. The score is a page from a manuscript, with a large initial 'Q' at the beginning of the text. The page is numbered '1' in the top right corner.

Doux. Fort.

Doux. Fort.

manda- vit Dominus benedi- cio- nem:

Doux. Doux.

Doux. Doux.

Quoniam illic manda- vit Dominus, manda- vit

Doux. Doux.

Doux. Doux.

Dominus benedi- cio- nem: & vitam usque in saeculum, & vitam usque in

Fort

Fort,

saeculum, in saeculum, in saeculum.

6 6 4 3 \*

Quoniam illic manda- vit Dominus, manda- vit

\* 7 4 3\* 6 7 6 4 3 7 \*

Doux,

Doux.

Dominus benedicti- onem, benedicti- o- nem: & vitam usque in

LIV II.

F

22 I. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS.

Fort.

Fort.

sæculum. & vitam usque in sæculum, in sæculum, in sæ- cu- lum. & vitam

Doux.

Doux

Fort.

Doux.

usque in sæculum, in sæculum, in sæ- cu- lum. & vitam, & vitam

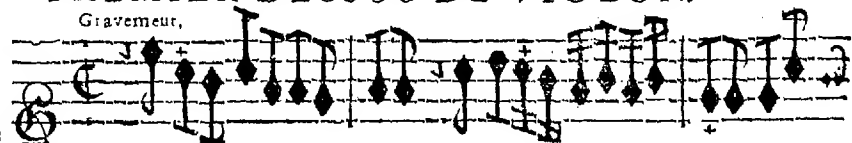
usque in sæculum, in sæculum, in sæ- culum.



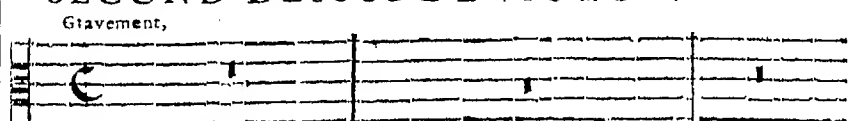
II. MOTET A VOIX SEULE,  
ET DEUX DESSUS DE VIOLONS.



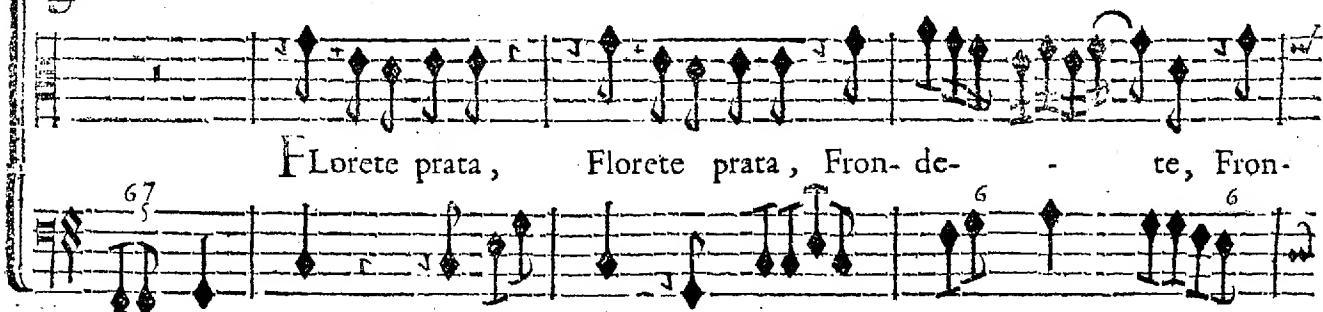
PREMIER DESSUS DE VIOLON.



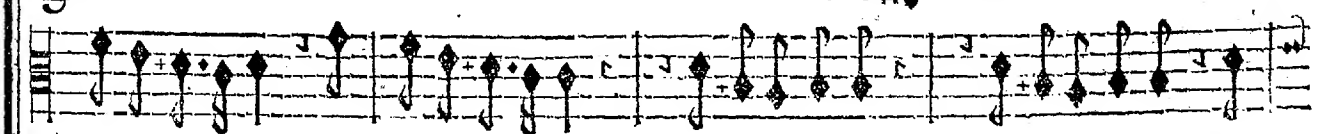
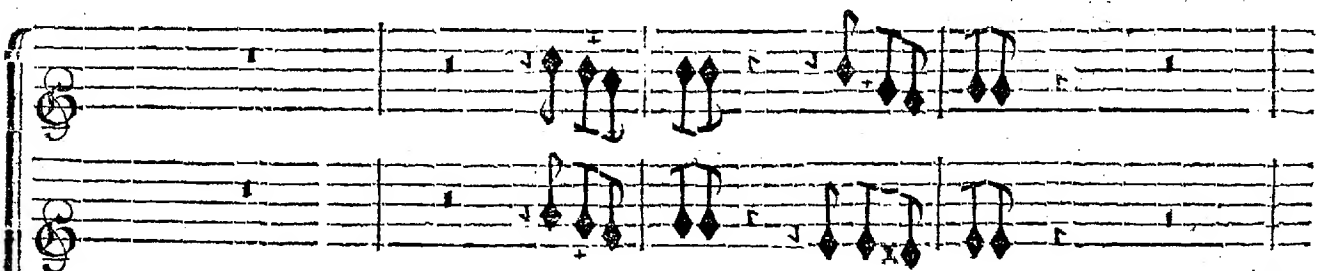
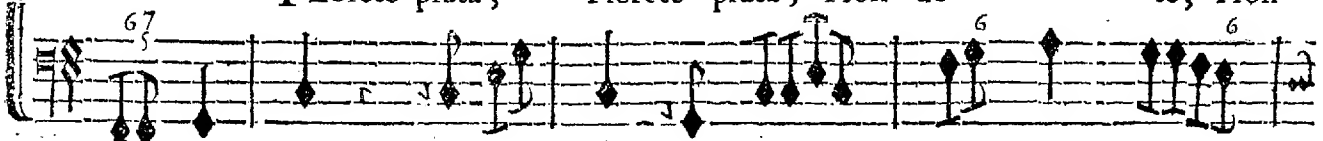
SECOND DESSUS DE VIOLON.



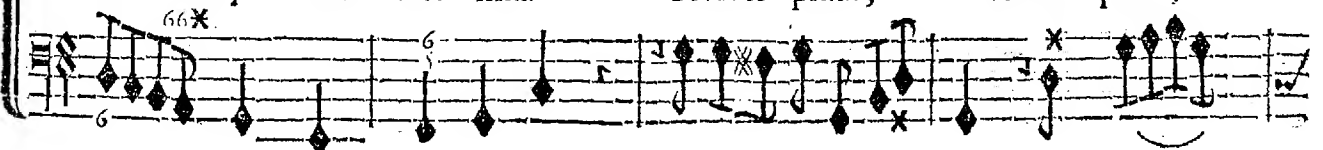
BASSUS-CONTINUUS.



Florete prata, Florete prata, Fron- de- te, Fron-



dete lilia, Fron- dete lilia. Florete prata, Florete prata, Fron-



24 II. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS.

Doux, Fort,

Doux, Fort,

de- te, Florete, Frondete, Frondete lili- a.

Doux,

Doux,

Fronde- te, Frondete lilia, Frondete lilia, Florete

prata, Florete prata, Fronde- te, Frondete lili- a.



First system of musical notation. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time (C). The lyrics "E Gredietur de libano sponfus, ut pascatur in" are written below the third staff. There are fingerings 6, 4, 3 above the first staff and 6, 4 below the fourth staff.

E Gredietur de libano sponfus, ut pascatur in



Second system of musical notation. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time (C). The lyrics "hor- tis." are written below the third staff. There are fingerings 6, 6, 6, 6 above the first staff and 6, 7, x below the fourth staff.

hor- tis.



Third system of musical notation. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time (C). The lyrics "Cur- rite," are written below the third staff. There are fingerings 6, 6, 6, 6 above the first staff and 6, 6, 6, 6 below the fourth staff. A large 'G' is written at the bottom right.

Cur- rite,

G

Cur- rite, Cur- rite, Currite,

austri, turbine fluido, Solvite pen- nas, mur- mure, mur-

mure pla- ci- do. murmure pla- cido.

Cur- rite, Cur- rite, Currite,

austri turbine fluido, Solvite pen- nas, mur- mure, mur-

mure pla- ci- do, murmure pla- cido.

Et viridantibus umbris, Et ventilantibus auris, Advolate, Secun-

date, Germina- te, Germinate, Facun- date, Grata inter nemo-

ra. Grata inter nemo- ra. & dilecto venti- late,

ventila- te, blanda inter agmi- na, blanda inter agmina. venti-

la- te blanda inter agmi- na, blanda inter agmi-

na.



30 II. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS,

*Tendrement*

*Flute d'Allemagne.*

*Flute d'Allemagne.*

The musical score is presented in four systems, each containing three staves. The top staff is for a single voice part, and the bottom two staves are for the Violon (violin) part. The key signature is one flat (B-flat), and the time signature is 3/4. The first system is marked 'Tendrement'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The bottom two staves of each system are for the Violon part, which includes figured bass notation (numbers 1-7) and other markings like asterisks and plus signs.

Ergo veni, veni, veni, campi flos, dulcis au- ra cæ- li

ros. Me non fol, non cæ- ca nox, non, non delec- tat. Ergo

veni, veni, veni, campi flos, dulcis au- ra cæ- li ros.

32 II. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS,

Ergo veni,

veni, veni, campi flos, dulcis au- ra, ex- li ros. Veni

amor, Veni vita, Mundi salus in- fi- ni- ta. Veni a- mor, Ve-

ni vi- ra, Veni, veni, veni a- mor, Veni vita, Mundi

salus in- fini- ta. Et lan-

guen- ti, Suspiran- ti, Da solamen, Da, Da solamen te aman-

ti. Et languen- ti, Suspiran- ti, Da, fola- men te

a- manti. Et languen- ti, Suspi-

ran- ti, Da fo- lamen, Da fola-

men te aman- ti. Et languen- ti, Suspi- ran- ti, Da, so-

la- - - - men te a- manti. Da, Da fo-

lamen te aman- ti.

56 III. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS,  
 XXX  
 III. MOTET A VOIX SEULE,  
 ET DEUX DESSUS DE VIOLONS.

*Psalme CXLVIII.*  
*Gay.*



PREMIER DESSUS DE VIOLON.

SECONDE DESSUS DE VIOLON.

*Audate.*

BASSUS-CONTINUUS.

*Doux.*

*Doux.*

*[* Audate Dominum de cælis: laudate eum in excel-  
 sis.

Laudate Dominum de cælis: laudate eum in excel-  
 sis. laudate eum in



Fort. Doux.

Fort. Doux.

exce- lis. Laudate eum, omnes Angeli

ejus: lau- date, laudate, lauda- te, lau- date eum, omnes vir-

tutes e- jus. lau- date eum, omnes virtutes e-

38 III. MOTET A VOIX SEULE, ET DEUX DESSUS DE VIOLONS,

Fort, Fort, jus. Laudate eum,

56 6 4 3

Doux. Doux. Laudate eum, Sol & Lu- na: laudate

6 8 43 6

e- um, omnes stellæ & lu- men. omnes stellæ & lu-

6 6 6 5 43 6 6 6 4 3

Fort. Doux

Fort. Doux

men. omnes stellæ & lu- men. Laudate eum,

6 4 3 6 6 4 3

Laudate eum, cæli calorū: Laudate eum, cæli calo-

6 7 6 6 7 6

rum: & a- - - - - quæ omnes quæ super

6

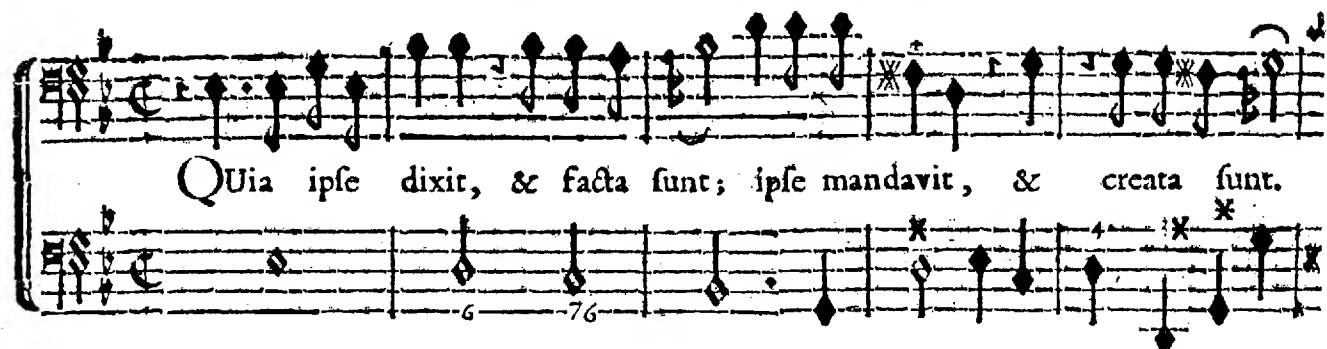
celos sunt, lau- dent, lau- dent nomen Domi- ni. lau-

This system contains four staves. The top two staves are for the Violins I and II, and the bottom two are for the single voice. The music is in G major and 4/4 time. The lyrics are written below the voice staff, with some words split across measures. There are some markings like '6' and '6' below the voice staff, possibly indicating fingerings or breath marks.


dent, lau- dent nomen Domi- ni.

This system continues the musical piece with four staves. The lyrics 'dent, lau- dent nomen Domi- ni.' are written below the voice staff. The musical notation continues with various notes and rests, maintaining the same key and time signature.

This system concludes the musical piece with four staves. The music ends with a double bar line. The lyrics are not present in this system.



QUIA ipse dixit, & facta sunt; ipse mandavit, & creata sunt.




Statuit ea in æter- num, & in sæculum sæcu- li; præceptum posu-



it, & non præteribit. præceptum posu- it, & non præte- ri- bit. non, non præte-



ribit. non, non, non præteri- bit. præceptum posu- it, & non præteri-



bit. non, non, non præteri- bit.

Gay,

Gay,

Doux

Doux

L Auda- te, Lau-

da- te, Laudate Dominum de terra: draco-

nes, draco- nes, & omnes a- biffi draco-

nes, & omnes a- biffi. Ignis, grando, nix, glaci-

es, fpiri- tus procel- la-



rum: quæ faciunt verbum ejus. quæ faciunt

6 76 98

Gravement.

verbum e- jus. quæ faciunt verbum e- jus.

4 3 7 6

6 6 6 6

Montes &

Doux. Fort. Doux.

Doux. Fort. Doux.

om-nes colles: ligna fructifera & omnes cedri. Bestia, &

universa pecora: serpentes, & volucres penna-

46 III. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS,

Fort. Fort. Lentement,

te. Reges terræ, & omnes populi: princi-

Doux. Doux.

pes, & omnes iudices terræ. juvenes, & vir- gines, fenes, cum juni-

Doux. Doux.

o- ribus, laudent nomen Domini: quia exalta- tum est nomen ejus fo-

li- us. quia exalta- tum est, nomen ejus foli- us. exal- ta- tum est,

GAY.

nomen e- jus, nomen ejus foli- us.

Con-

48 III. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS,

Doux.

Doux.

fessio ejus, Con- fessio ejus super cælum & ter-

ram: super cælum & ter- ram: & exal- tavit, & exal- tavit

cornu populi fu- i. Hymnus omnibus sanctis e- jus: fi- liis

Fort. Fort.

Israël, populo appropinquanti fi- bi.

6 6 6 6 6 6 4 3

Doux. Doux.

Hymnus, Hymnus omnibus sanctis e- jus: filiis - Israël,

6 6 \*

popu- lo appropinquanti fi- bi. popu- lo appropinquanti fi-

6 \*

bi. Hymnus, Hymnus omnibus sanctis e- jus: filiis

Israël populo appropinquanti si- bi. popu- lo appropinquan-

ti si- bi.

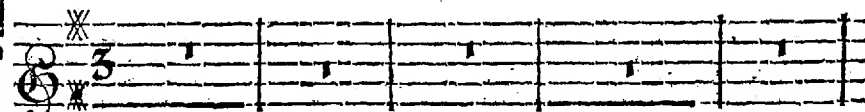


# I. MOTET A DEUX VOIX.

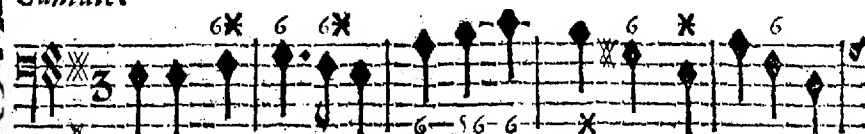
*Psalme CXLIX.*



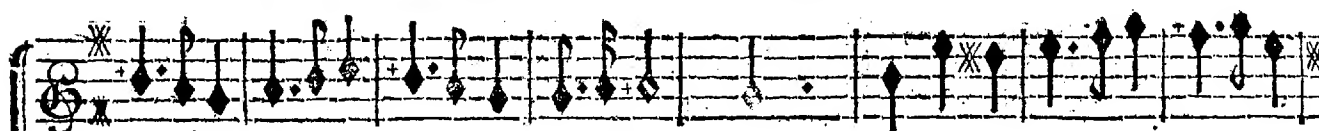
Antate Domino canticum novum, Cantate, Can-



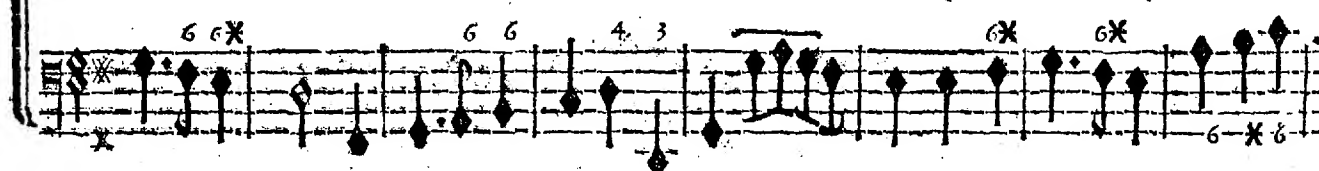
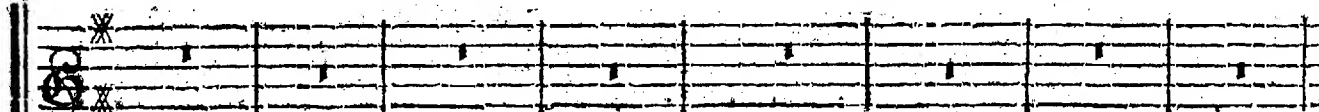
*Cantate.*



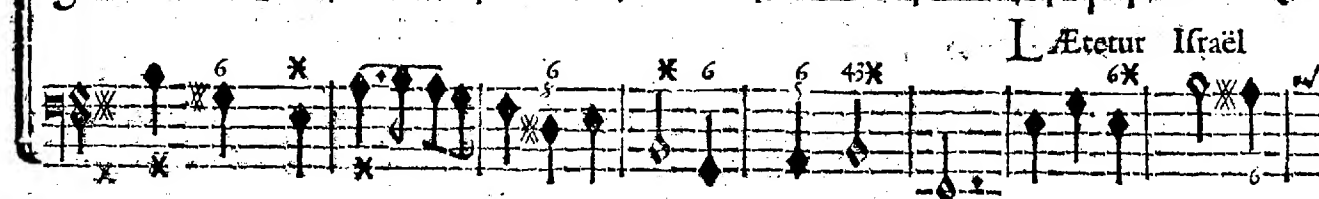
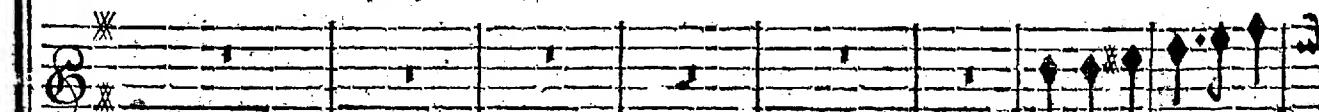
BASSUS-CONTINUUS.



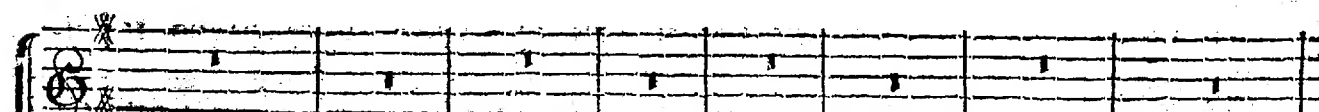
tate Domino canticum no- vum: Cantate Domino canticum



novum: laus ejus, in ec- clesia sancto- rum.



*Lætetur Israël*



in e- o, qui fecit e- um: & filii Sion e- xul-



## I. MOTET A DEUX VOIX,

tent, in rege fu- o. & filii Sion exul- - tent

Lau- dent, Laudent nomen ejus in choro: in tympa-  
in rege fu- o. Lau- dent, Laudent nomen ejus in choro:

no & psal- terio psal- - - lant e-  
in tympano & psal- terio psal- - - lant e-

i. Lau- dent, Laudent nomen ejus in choro: in tympano & psal-  
i. Lau- dent, Laudent nomen ejus in choro: in tympano

terio pfal- lant e- i. Lau-

no & pfal- terio pfal- lant e- i. Lau-

dent, Laudent nomen ejus in choro: in tympano & pfal-

dent, Laudent nomen ejus in choro: in tympano & pfal- terio

terio pfal- lant e- i. Lau- dent, Laudent

pfal- lant e- i. Lau- dent, Laudent

nomen ejus in choro: in tympano & pfal- terio pfal-

nomen ejus in choro: in tympano & pfal- te- rio

I. MOTET A DEUX VOIX.

lant e- i, pfal-

pfal- lant e- i. pfal-

7 4 3x 5 6 6

lant e- i.

lant e- i.

7 6 4x

PREMIER DESSUS seul.

O Uia beneplacitum est Domino in populo fu- o: & exal-

7 6 6 4 7 6 6

ta- bit mansuetos in fa- lu- tem. & exalta-

6 6 4 3x 6x

bit manfu- e- tos in salu- tem. & exalta- bit, & exal-

7-6 7 4 3x 6

ta- bit manfu- e- tos, manfu- etos in fa- lu- tem.

SECOND DESSUS feul,

EXultabunt sancti, Exultabunt sancti in

glo- ria: Exultabunt sancti in glo- ri- a: læta-

buntur, lætabuntur in cubilibus fu- is. Exultabunt sancti in

glo- ria, in glo- ria: Exultabunt sancti in gloria, in glo- ri-

a: lætabuntur, lætabuntur in cubilibus fu- is.

## I. MOTET A DEUX VOIX,

EXaltatio- nes De- i in gutture co- rum: & gladii ancipites in

manibus co- rum.

Ad faciendam vin- dictam in nationi- bus: increpati-

Ad alli- gan- dos reges e-

ones in popu- lis.

orum in compedibus:

Ad alli- gan- dos reges eorum in

Ad alli- gan- dos reges e- orum  
 compedi- bus: Ad alli- gan- dos reges e-

in com- pedibus: & nobiles eo- rum in manicis ferre- is.  
 orum in compedibus: Ad alligan- dos

Ad alli- gan- dos reges e- orum in compedi- bus: &  
 reges e- orum in compedi- bus: reges e- orum in compedi- bus: &

nobiles eo- rum in manicis ferre- is. & nobiles eo- rum in  
 nobiles eo- rum in manicis ferre- is. & nobiles eo- rum in



## I MOTET A DEUX VOIX,

manicis ferre- is. in manicis ferre- is.

Ut faciant in eis iudicium conscriptum:

Ut faciant in eis iudicium conscrip- tum: glo-

ria hæc est, hæc est omnibus sanctis ejus. omnibus sanctis e- jus.

Ut faciant in eis iudicium conscriptum: glo-

is iudicium conscriptum: glo- ria

x 6 7 6 6 x 6 7

ria hæc est, hæc est omnibus sanctis ejus, omnibus sanctis ejus. Ut faci-

hæc est omni- bus sanctis ejus, omnibus sanctis e- jus. Ut faci-

x 7 6 9 6 6 6 x 6

ant in e- is iudicium conscriptum: iudici- um conscrip- tum:

ant in e- is iudicium conscriptum: judi- cium conscrip-

x 2 6 x 6 7 x 6 6 4 3

judi- cium conf- crip- tum: glo- ria hæc

tum: glo- ria hæc est omnibus sanctis e- jus. Ut faciant in eis

x 6 6 9 6 7 6 9

I. MOTET A DEUX VOIX,

est omnibus sanctis ejus. glo- ria, glo- ri-

judi- cium conscriptum: glo- ria, glo- ri-

ria, glo- ri-

a hæc est omnibus sanctis ejus hæc est, hæc est omni-  
 a,  
 glo- - ria hæc est omni-

bus sanctis e- jus.

bus sanctis e- jus.

[illegible]

## II. MOTET A DEUX VOIX.

*Psalme 1 v.*

PREMIER DESSUS seul,

*Cum invocarem.**Cum invo-*

BASSUS-CONTINUUS.

ca- rem exau- divit me Deus ius- titiæ me- æ: Cum invo-

ca- rem exau- divit me Deus ius- titiæ me- æ: exau-

divit me Deus ius- titiæ me- æ: in tribulati- one dila- tasti mihi.

in tribulati- one dila- taf- ti mi-

## II. MOTET A DEUX VOIX.

## ENSEMBLE.

hi. Mi- ferere

Mi- ferere mei: Mife- rere, Mife- rere, Mife- rere me-

mei: & exau- di ora- tio- nem me- am.

i: & exau- di orati- o- nem, orati- onem me- am. Mi- ferere

Mi- ferere mei: & exau- di orati- o- nem

mei: Mife- rere me- i: & exau- di orati- o- nem me-

me- am. & exau- di o- rationem me- am, & e- xaudi ora-

am. Mi- ferere mei: & e- xau-

tionem me-am. & e-xaudi orati-onem me-am.  
di o-ratiomem me-am. & e-xaudi orati-onem me-am.

SECOND DESSUS seul.

Gl'amenti. Filii hominum usquequod gravi cor-de? ut quid diligi-tis vani-

ra-tem, & quæritis mendaci-um? & quæritis, quæritis mendaci-um?

PREMIER DESSUS seul,

ET sci-tote, scito-te, scitote quoniam mirificavit Dominus sanctum

fu-um: Dominus exaudiet me, cum cla-mavero ad e-um.

## II. MOTET A DEUX VOIX,

Dominus exaudiet me, cum cla- maverō ad eum, cum cla- maverō ad

e- um, Dominus exaudiet me, cum clamavero ad eum. cum clamavero ad e- um.

Iraf- cimini, & no-

## E N S E M B L E.

Iraf- cimini, & no- lite pecca- re: Iraf-  
lite pecca- re: Iraf- cimini



ci- mini, & no- lite pecca- re : Iraf- cimini, & no-  
 & no- lite, no- lite pecca- re : Iraf- cimini, & no-

& no- lite pecca- re : quæ dicitis in cordibus vestris, in cubilibus  
 lite, no- lite pecca- re :

vestris compungimi- ni.  
 quæ dicitis in cordibus vestris, in cubilibus vestris com-

quæ dicitis in cordibus vestris, in cubilibus vestris com-  
 pungimini. quæ dicitis in cordibus vestris, in cubilibus vestris com-

pungimini. compungi- mini. in cubilibus vestris compungimini. compungimini.

SECOND DESSUS *scul.*

AIR.

Reprise

AIR.

Reprise.

Sacrifice, Sacrifice fa-

crifici- um justitiae, & spera- te in Do- mi- no:

Sacrifi- cate, Sacrifi- cate sacri- cium iustitiæ, & spera-

te in Do- mino : multi dicunt, Quis ostendit nobis bona? multi dicunt,

Quis ostendit nobis bona. Sacrificate. *A la Reprise.*

PREMIER DESSUS seul  
CHACONNE.

Signatum est super nos, super nos, super nos, lumen vultus tui,

Signatum est super nos, super nos, super nos, lu-

men vultus tui Domine: dedisti lætitiā in corde

meo. dedisti lætitiā in corde meo.

Signatum est super nos, super nos, super nos, lu- men vultus tui Domi-

ne. A fructu frumenti, A fructu frumenti, vi- ni, & olei

fui: multipli- cati sunt. A fructu frumenti, A fructu fru-

menti, vi- ni, & olei fui: multipli- ca- ti sunt.

IN pa- ce in idip- sum: dormi-  
IN pa- ce in idip- sum: dormiam,

am, dormi- am & requi- ef- cam. & requi- ef-

dormiam, dormiam, & requi- ef- cam. & requi- ef-

cam. dormiam, dormiam & requies- cam.

cam. in pa- ce in idip- sum: dormi- am, & requi- ef- cam.

dormiam & requies- cam. dormiam, dormi- am, &

& requi- ef- cam. dormiam, dormiam, &

re- quies- cam.

requies- cam. Quoniam tu Domine, singu- lariter in spe, constitu-

## II. MOTET A DEUX VOIX,

Quoniam tu Domine, singu- lariter in spe, constitu-

if- ti me.

if- ti me. Quoniam tu Domine, singu- lariter in

Quoniam tu Domine, singu- lariter in spe, constitu-

spe, constitu- if- ti me. Quoniam tu Domine, singu- lariter in

isti, constitu- if- ti me. Quoniam tu Domi-

spe, constitu- isti, constitu- if- ti me.

ne, singu- lariter in spe, constitu- if- ti me. Quoniam tu Domi-

Quoni- am tu Domi-  
ne, singulariter in spe, constituif- ti me.

ne, singu- lariter in spe, constitu- if- ti me.

Quoniam tu Domi-

Quoniam tu Domine, singu- lariter in spe, constitu- if- ti me.

ne, singu- lariter in spe, constitu- ifti, constitu- if- ti me.

*Lentement.*

constitu- if- ti, constitu- if- ti me.

constitu- if- ti me.



## III. MOTET A DEUX VOIX,

Psalme XLVI.



*Mnes.* Omnes Gentes,

*Omnes.*

BASSUS-CONTINUUS.

Omnes Gentes plaudite, plaudite manibus : Omnes Gentes plaudite manibus : Omnes

Gentes plaudite, plaudite mani- bus : Omnes Gentes, Omnes

Omnes Gentes, Omnes

Gentes plaudite, plaudite manibus : Omnes Gentes plaudite manibus : Omnes

Gentes plaudite, plaudite manibus : plaudite mani- bus : Omnes

Gentes plaudite, plaudite manibus: Omnes Gentes, plaudite

Gentes plaudite, plaudite manibus: Omnes Gentes plaudite manibus: Omnes

manibus: plaudite, plaudite manibus: jubilate Deo, jubilate Deo

Gentes plaudite, plaudite manibus: Omnes Gentes, plaudite, manibus: jubilate

o, in voce, in voce exultati- onis. jubilate Deo, in voce, in vo-

Deo, in voce exultati- o- nis. jubilate Deo, in voce, in

ce, exultati- onis. in voce exul- ta- - tio- nis.

voce exultati- onis. in voce exul- ta- - tio- nis.

RONDEAU.  
seul.

Quoniam Dominus excelsus, terribilis: terribilis: Rex magnus

BASSUS-CONTINUUS.

super omnem terram. Subjecit populos nobis: & gentes sub pedibus

nos- tris. Quoniam Dominus excelsus, terribilis: terribilis:

lis: Rex magnus super omnem terram. Elegit nobis hereditatem suam:

am: speciem Jacob, quam dilexit. Quoniam Dominus excelsus, terribilis, terribilis: Rex magnus super omnem terram.

fus, terribilis, terribilis: Rex magnus super omnem terram.

DUO,

Ascendit Deus in iubilo, in iubilo, Ascendit Deus in iubilo, Ascendit Deus in

BASSUS-CONTINUUS.

in iubilo, & Dominus in voce tubæ. & Dominus in voce tubæ. & ju- bilo, & Dominus in voce tubæ. in voce tubæ.

Dominus in voce tu- - - bæ. & Dominus in voce tubæ. in voce tubæ. in voce tu- bæ. & Dominus

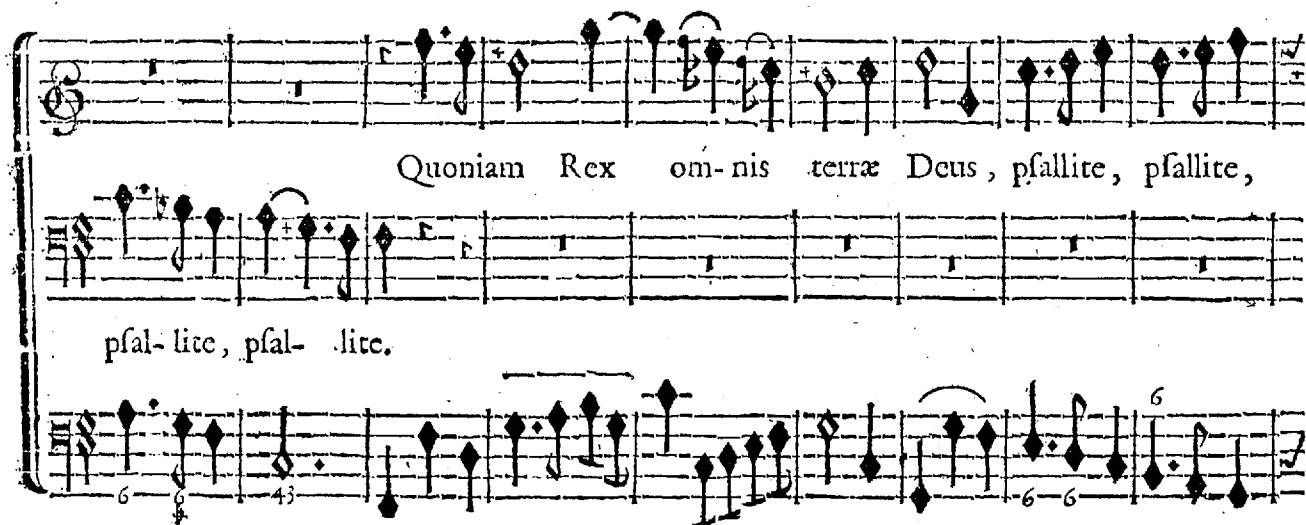
in voce tubæ. in vo- ce tubæ. Psalli- te Deo nostro, psal- in voce tubæ. in vo- ce tubæ.

## III. MOTET A DEUX VOIX,



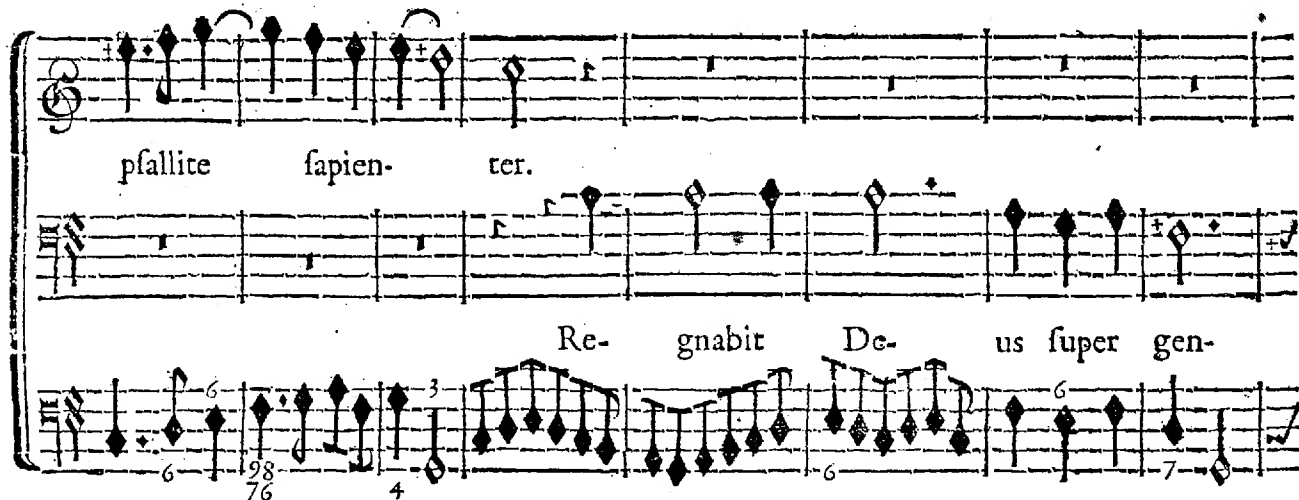
lite, psallite, psal- li- te.

Psalli- te Regi nostro, psal- lite.



Quoniam Rex om- nis terræ Deus, psallite, psallite,

psal- lite, psal- lite.



psallite sapien- ter.

Re- gnabit De- us super gen-



tes: Deus se- det, Deus se- det super sedem sanctam su-

Pfalli- te Deo nostro, psal- lite, psallite, psal- lite.

te Regi  
te Regi nostro, psal- lite, psallite, psal- li- te. Psalli-

noſtro, pſal- lite, pſal- lite, pſallite, pſal- lite, pſal-

te Regi noſtro, pſal- lite, pſallite, pſal- lite, pſal-

Te igitur

lite, pfal- lite, pfalli- te.

lite, pfal- lite, pfal- li- te.

4 3 6-6-6 7-7



## III. MOTET A DEUX VOIX,

Principes populorum congregati sunt cum Deo Abraham:

Princi-

Princi-pes popu-

pes popu- lorum con-gregati sunt cum Deo Abra- ham: Princi-pes popu-

lorum congregati sunt cum Deo Abraham: quoni-am dii fortes terræ vehe-

lorum congregati sunt cum Deo Abraham: quoni-am dii fortes terræ vehe-

menter elevati sunt, elevati sunt, ele-va-ti sunt. Princi-

menter elevati sunt. vehe-menter elevati sunt, ele-va-ti sunt.



pes populorum congregati sunt cum Deo Abra- ham:

Princi- pes popu- lorum con-

quoniam dī fortes terræ elevati

gregati sunt cum De-o Abraham; quoniam dī fortes terræ vehementer

funt, elevati- funt, ele- va- ti funt. vehe- menter

elevati funt, elevati funt ele- va- ti funt, elevati funt. vehe-

The musical score consists of three systems, each with three staves. The top staff uses a soprano clef (C1), the middle an alto clef (C3), and the bottom a tenor clef (C4). The music features various note values, rests, and dynamic markings like 'ff' (fortissimo). Fingerings are indicated by numbers 1-5 above notes. The lyrics are in Latin.

**System 1:**

Soprano: i fortes terræ vehē-menter elevati sunt, elevati sunt, ele-

Alto: i fortes terræ vche menter elevati sunt, vche- menter elevati sunt, ele-

Tenor: (Fingerings: 6, 6, 6, 6)

**System 2:**

Soprano: va- ti sunt. ele- va- - - - ti sunt, ele- va- ti sunt.

Alto: va- ti sunt. ele- va- - - - ti sunt, ele- va- ti sunt.

Tenor: (Fingerings: 4, 5, 6, 6, 5, 4, 3)

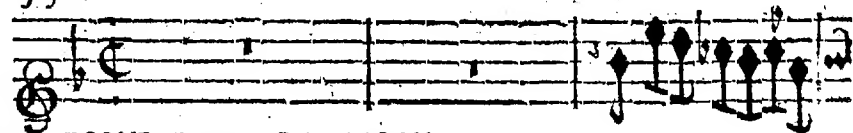


IV. MOTET A DEUX VOIX,  
ET DEUX DESSUS DE VIOLONS.



PREMIER DESSUS DE VIOLON.

*Jesu!*



SECOND DESSUS DE VIOLON.

*O Jesu!*



BASSUS-CONTINUUS.



O Jesu amantissi- me! Je- su amantif- sime! O Jesu amantissime!



amantissime! amantif- si- me! Clara lux men- tium, dulcedo

animæ, & vita cordi- um.

Quando veniam, & apparebo, appa- rebo? Quando veniam & appa-

rebo, & appa- rebo? Quando, quando, apparebis, & videbo

re: O Jesu

amantissi- me! amantif- sime! aman- tissime! O Jesu! O Jesu!

Fort.

Fort.

Fort.

amantif- sime!

2

Doux

Doux.

QUam di- lecta tabernacula tua Domine, Quam di- lecta taber- nacula tua

7-6

Doux

Doux.

Domine, quam amabilis est decor domus tu- x! Quam admira- bi-

6

The image shows a page of a musical score for 'L'Espresso' by Franz Liszt. The score is written for piano and organ. It consists of four staves. The first two staves are for the piano, and the last two are for the organ. The music is in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the piano part. The third staff is for the organ, featuring a different clef and a more complex notation. The fourth staff continues the organ part. The score includes dynamic markings such as 'Fort.' (forte) and 'Doux.' (doux). The organ part includes a variety of musical notations, including notes, rests, and a large 'X' at the end of the piece.

[illegible]



concupiscit & deficit, concupiscit & deficit, anima

mea, anima mea in atria, in atria tua Domine.

concupiscit & deficit, concupiscit & deficit,

defi- cit, defi- cit anima mea in atria tua, Domi-

SYMPHONIE

SYMPHONIE.

ne.

O Cæ- les- tis Patria Beato- rum.

O Fe- lix civitas Angelorum, Ubi est

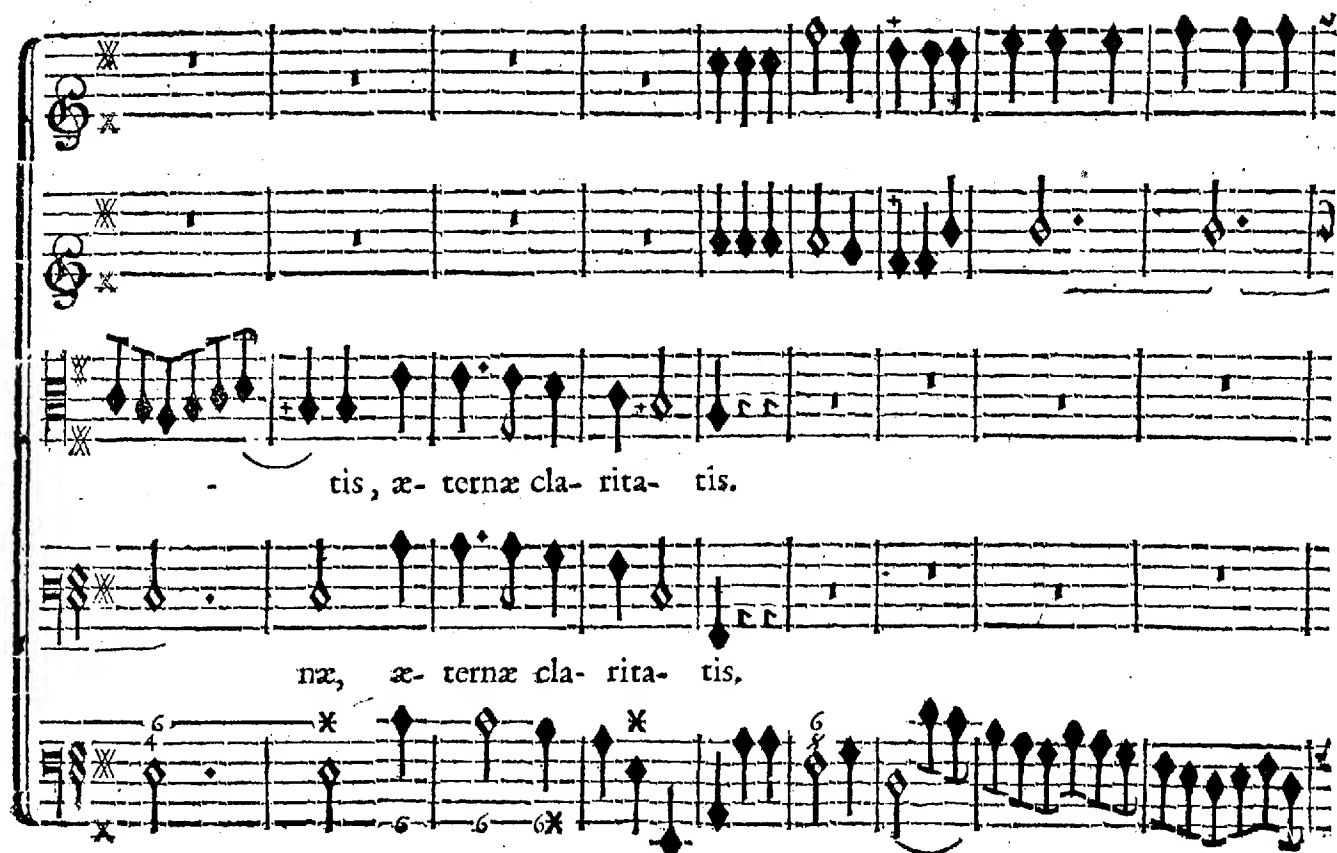
Ubi est fons divinæ charita- tis.

fons di- vinæ, divinæ chari- tatis.

fons di- vinæ, divinæ chari- tatis.

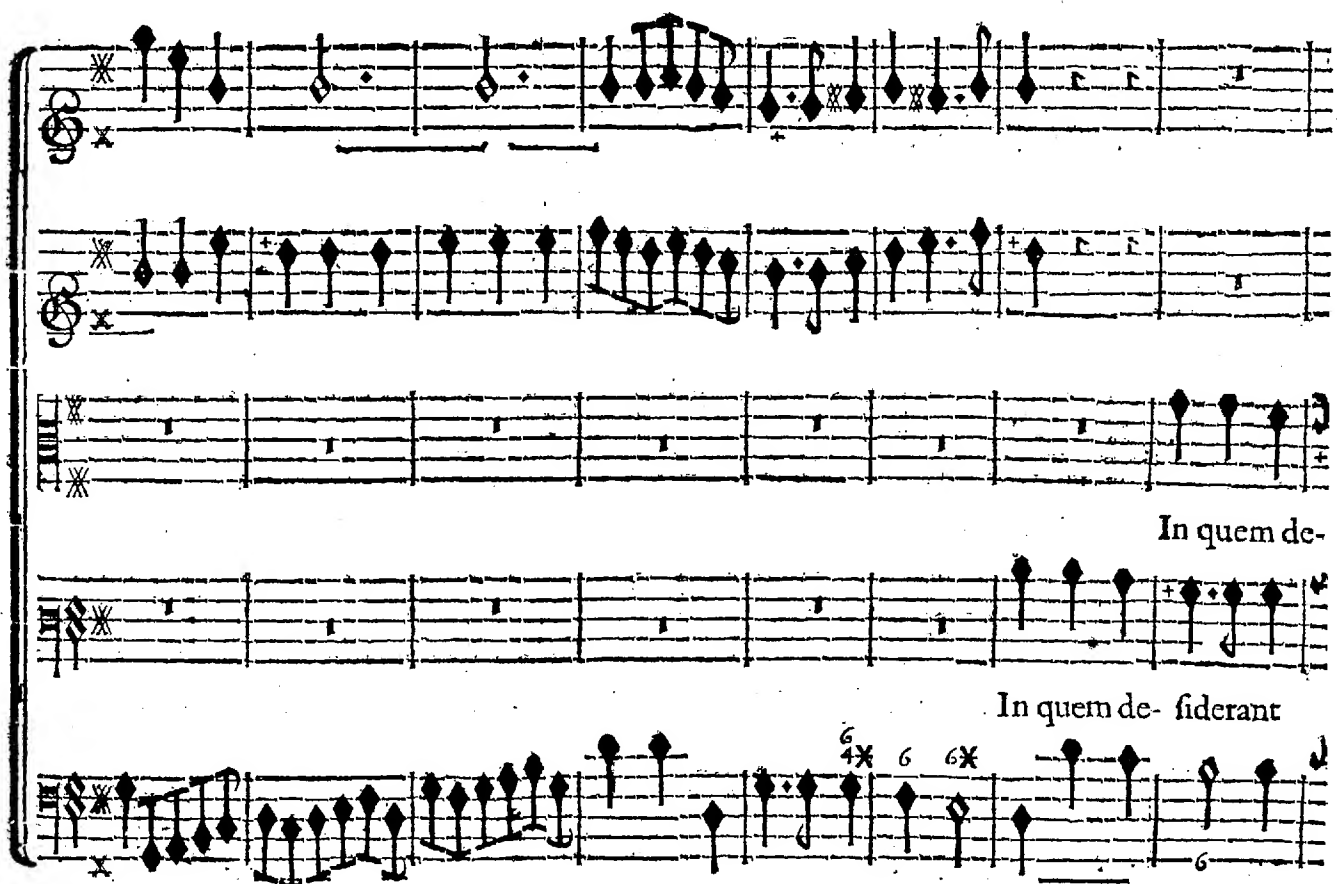
Ubi est sol æternæ, æ- ter- næ clari- ta-

Ubi est sol æternæ clari- ta- tis æ- ter-



tis, æ-ternæ cla-rita-tis.

næ, æ-ternæ cla-rita-tis.



In quem de-

In quem de- fiderant

fiderant An- geli, Angeli prospicere. Quando, Quando, appa-  
An- geli, An- geli prospicere. Quando, Quando, appa-

rebo, & vi- debo te. Quando, Quando, appa- rebo & videbo te.  
rebo, & vi- debo te. Quando, Quando, appa- rebo & videbo te. & vi-

& vi- debo, vide- bo te.

debo, vide- bo te.

6 6y 6 3

FLUTE ALLEMANDE.

FLUTE ALLEMANDE.

Doux.

Doux.

O, O mors cæca, O mors cæca, & crudelis, Cur non vides? Cur non au-

6 76 4 3x

dis- Si me audires ge-men- tem, Si me videres languen- tem,

Sortem meam plange- res, Sortem meam plange- res,

plan- geres. Sortem meam plangeres. plan- geres. plan-



O Jesu dilectissi-me! Nulla salus, nulla  
 quies. Nulla quies, nulla vita fine

vita si- ne te. Et apparebo? Quando veniam, & apparebo? Quando,  
 te. Quando veniam, & appa- rebo? Quando veniam & apparebo?

Quando, appa- rebis, & sati-abor? Et in æ-ternum læta- bor, læ- Et in æ-ternum læta- bor in te. læ-

tabor in te. læ- tabor, læ- tabor, læ- tabor in te. ta- bor in te. læ- tabor in te.

Et in æ-ternum lætabor in te. in æ-

Et in æ- ternum læta-

ter- num læta- bor, læabor in te. in æ- ternum læ-

6 4 6 7 6 7 4 3 6

bor, læ- tabor in te. læ- tabor in te. Et in æ-ternum læta-

ta- bor, læabor in te. Et in æternum læ-

7 6 6 7 6 7 6 7 6



bor in te. lætabor, lætabor, lætabor in te. Et in æternum læ-

ta- bor in te. læ- tabor, læ- tabor in te. Et in æ-ternum læ-

6 7 6 7 6 4 3

Fort.

Fort.

tabor, lætabor in te. lætabor, lætabor in te.

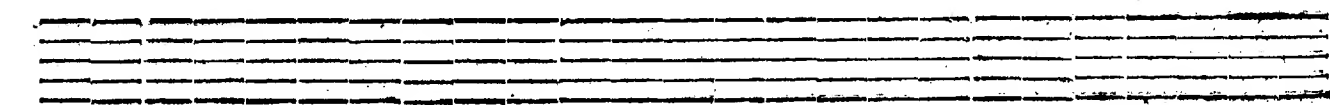
tabor, lætabor in te. lætabor, lætabor in te.

7 6 6 4 7 6 \* 6 7 6 4 3 \* 7 6 6

6 7 6

Et in æternum læta- bor in te. læ- tabor, læ-

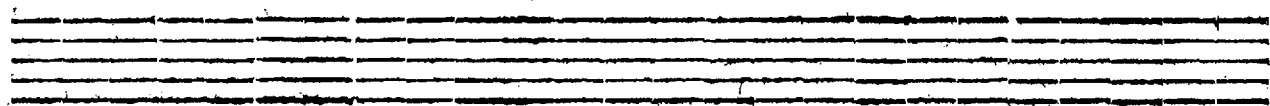
Et in æ-ternum læta- bor, læta-



tabor in te. Et in æternum lætabor in te. in æ-

bor in te. Et in æ-ternum lætabor, lætabor in te. læ-

ter- num læta- bor, lætabor in  
ta- bor in te. læ- tabor in te. in æternum læ-



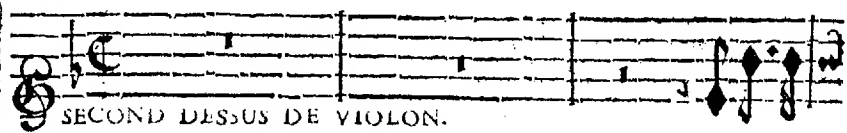
te. læ- tabor, lætabor, læ- tabor in te.  
ta- bor in te. læ- tabor in te.

I. MOTET A TROIS VOIX,  
ET DEUX DESSUS DE VIOLONS.



PREMIER DESSUS DE VIOLON.

*Immensus es Domine.*



SECOND DESSUS DE VIOLON.



BASSUS-CONTINUUS.



*Doux.*

*Doux.*

*Immensus es Domine, Immensus es, Immenfus es Domine, Et*





100 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

fi- ne men- sura, de- bes a- ma- ri. Immenfus es Domi-

ne, Et fi- ne menfura, de- bes, debes ama- ri. Immenfus

es Domine, Immenfus es Domi- ne, Et fi- ne menfura, de- bes ama-

ri. Immenfus es Domi-ne, Immenfus es, Immenfus es Domine, Immenfus es Domi-ne, Immenfus

Immenfus es Domi-ne, Immenfus es Domi-ne, Do-mi-ne. Immenfus es, Immenfus es Do-mine, Et fine es Domine, Immenfus es, Immenfus es Domi-ne.

Fort

For.

mensura, de- bes ama- ri.

Doux.

Doux.

Et fine mensu- ra, debes a- ma- ri.

Et fine

Et sine menfu- ra, debes a-

Et si- ne menfura, debes ama- ri.

menfu- ra, debes amari. debes a- ma- ri. Et sine men- fu- ra,

6 6 43 76 6

mari. debes a- mari. de- bes ama- ri.

Et sine menfu- ra, debes a- ma- - ri.

de- bes a- mari. de- bes ama- ri.

6 7 8 4 3 5 6

104 I. MOTET A TROIS VOIX ET II. DESSUS DE VIOLONS,

Gay.

6

O A- mor qui sem-per ardes, qui sem-per

6

ardes, Et nunquam extin- gueris?

Fort.

6

Doux,

6

7 6

O a- mor, O a-

6 6

mor qui sem- per ardes, Et nunquam extin- gueris?

6

O a-

mor qui sem- per ardes, Et nunquam extingue-

7 43

O a- mor qui sem- per ardes, O amor qui  
ris? O a- mor qui  
O a- mor qui sem- per ardes, qui semper ardes, Et nunquam ex-

sem- per ardes, Et nunquam, nunquam extingue- ris?  
sem- per ardes, Et nunquam extingueris? extin- gueris? O a-  
tingueris? Et nunquā extingueris? Et nunquam extingueris? O a-



O a- mor qui sem- per ardes, Et nunquam ex-  
 mor qui sem- per ardes, O amor qui sem- per ardes, Et nunquam ex-  
 mor qui sem- per ardes, Et nunquam ex-tingueris? Et nunquam, Et nunquam ex-

tingueris? qui sem- per ardes, qui sem- per ardes, Et nunquam ex-tingue-  
 tingueris? qui sem- per ardes, Et nunquam ex-tingue-  
 tingueris? qui sem- per ar- des, Et nunquam ex-tingue-

ris? Et nunquam extin- gueris?

Lentement.

ris? Et nunquam extin- gueris? Flute d'Allemagne.

ris? Et nunquam ex- tin- gueris? Flute d'Allemagne.

6 76 5 43 6

6 76 5 43 6

6 6 6 6 7 \*

Soul.

Dulcis Christe, Bone

Jesu, Charitas, Deus meus, accende me totum igne tu-

o. Dulcis Christe, Bone Jesu, Charitas, Deus meus, accende me

FLUTE.

totum igne tu- o. FLUTE.

Dulcis Christe

Dulcis Christe, Bone Jesu,

110 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

Chari- tas, Deus meus, Deus meus, accende me totum igne

Charitas, Chari- tas,

tu- o. Deus meus, accende me totum

Deus meus, Charitas, Deus meus accende, accende me totum

igne tu- o. FLUTE.

igne tu- o. FLUTE.

Ut nullus in me adulte- rinis a-

moribus pateat locus, pateat lo- cus. Ut nullus in

Ut nullus in me, Ut nullus in

me adulte- rinis a- moribus pateat lo- cus. FLUTE.

me adulte- rinis a- moribus pateat lo- cus. FLUTE.

Ut nullus in me adulte-

Ut nullus in me, Ut nullus in me adulte-

rinis a- moribus pateat lo- cus. FLUTE.

rinis a- moribus pateat lo- cus. FLUTE.

112 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

Gay,

VIOLONS.

VIOLONS.

ET ju- - bilet, jubilet cor me- um, jubilari- one x-

The musical score is written for three voices and two violins. It features complex rhythmic patterns, including triplets and sixteenth notes, and various musical notations such as accidentals, slurs, and dynamic markings. The lyrics 'ET ju- - bilet, jubilet cor me- um, jubilari- one x-' are written below the bottom staff.

ter- na. jubila- tio- - - - ne æ- ter-

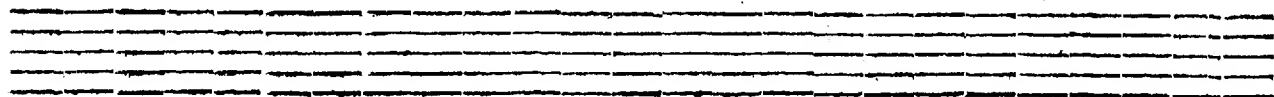
na. Et ju- - bilet, ju- bilet cor me- / um. jubilati-

o- - - ne æ- ter- - - - na. Et ju- - bilet



114 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

cor meum, jubilati- one, jubi- latio-



Et

Et ju- bilet, jubi- let, jubilet,

ne æ- rer- na. Et ju- bilet,

ju- - - bilet, jubilet cor me- um, jubilati- o- ne,

jubi- let cor me- um, jubilet cor me- um, jubilati- o- ne,

jubi- let cor meum, ju- bilet cor me- um, jubi- lati-

7 6 76 6 76

jubila- tio- - ne æ- terna, æ- ter- na.

jubilati- o- - ne æ- ter- na.

o- ne, jubi- lati- o- - ne æ- ter- na.

6 7 34 6

116 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

Et ju- bilet, ju- bilet,

jubilet cor me- um. ju- bilet cor me- um.

Et ju- bilet, ju- bilet cor me- um.

bilet cor me- um. ju- bilet cor me- um. jubilati-

jubilati- one æter- na.

jubilati- one æ- ter- na.

one æter- - - na. jubilati- o- - - ne æ- ter-

jubilati- o- - - ne æ- ter- na.

jubilati- o- ne æ- ter- na. jubilati- one æ- ter- na.

- - na. jubilati- one æ- ter- - - - na.

LIV. II.

## II. MOTET A TROIS VOIX.

Psalme LXIX.



Seul

Eus in adiutorium meum, inten-

BASSUS-CONTINUUS.

de, inten- de: Domine, ad adjuvandum me, festina, festina, festina, fes-

tina. Domine, ad adjuvandum me festi- na. Deus in adjuto- rium

meum, inten- de, inten- de, inten- de, inten- de: Domine, ad adju-

vandum me, festina, fes- tina, festina, festina. Domine, ad adjuvandum me fes-

tina, festi- na.

Confundantur, Confundantur & reve-re-

Confundantur, Confundantur, Confundantur, Confundantur, qui quæ-runt animam me-am.

dan-tur, & reve-re-antur, qui quæ-runt animam

me-am. Confundantur, Confundantur, Confundantur, &c

me-am. Confundantur, Confundantur, Confundantur, &c

me-am. Confundantur, Confundantur, Confundantur, &c

me-am. Confundantur, Confundantur, Confundantur, &c

revere- antur, qui quæ- - - runt animam me- am. qui quæ-

revere- antur, qui quæ- - - runt animam me- am. qui quæ-

revere- antur, qui quæ- - - runt animam meam. qui quæ- runt

runt animam me- am. Confundantur, Confundan-  
 runt animam me- am. Confundantur, Confundantur, Confundan-  
 animam, animam me- am. Confundantur, Confundantur, Confun-



tur, & revere- antur, qui quæ- runt animam me-  
 tur, & revere- antur, qui quæ- runt animam me-  
 dantur, & revere- antur, qui quæ- runt animam, animam me-

am.  
 am.  
 am. Avertantur retrorsum, Avertantur retrorsum, & eru- bescant: qui

Avertantur statim erubef- centes: qui dicunt  
 Avertantur statim erubef- centes: qui dicunt  
 vo- lunt mi- hi ma- la.

## II. MOTET A TROIS VOIX,

mihi, Euge, E- u- ge.

mihi, Euge, E- u- ge.

Avertantur retrorsum, & eru- bescant: qui

Avertantur statim erubef- centes: qui dicunt mihi,

Avertantur statim erubef- centes: qui dicunt mihi,

vo- lunt mi- hi ma- la.

Euge, E- u- ge. qui dicunt mihi,

Euge, E- u- ge. qui dicunt mihi,

Avertantur statim erubef- cen- tes: qui dicunt mihi,

Euge, E- uge. qui dicunt mihi, Euge, Eu- ge.

Euge, E- uge. qui dicunt mihi. Euge, Eu- ge.

Euge, E- uge. qui dicunt mihi, Euge Eu- ge.

*Soul.*

Exultent, E- xultent, exultent & læten- tur, in te omnes, qui

quæ- runt, qui quæ- runt te, qui quæ- runt, qui quæ- runt te:

& dicant semper, Magnificetur Dominus, qui diligunt salu- tare tuum. E-

xultent, Exultent, Exultent & laten- tar,

in te omnes, qui quæ- runt, qui quæ- runt te, qui quæ- runt, qui

quæ- runt te: & dicant semper, Magnificetur Dominus, qui diligunt salu-

tare tuum. Magnificetur Dominus, qui diligunt salu- tare tuum. qui dili-

gunt, qui diligunt, saluta- re tu- um.

EGO ve- ro e- genus, & pauper sum: Deus, Deus,

adjuva me. Deus, Deus adjuva me. E-go ve-ro e-genus,

& pauper sum, Deus, Deus adjuva me. adjuva me. De-

us, Deus, adjuva me. Deus, adjuva me. Deus adjuva me.

Ege-nus, & pauper sum: Deus, Deus, adjuva me. adjuva me.

De-us, adjuva me. Deus, Deus, adjuva me. adjuva

me. A Djutor meus, Adjutor meus, & liberator meus es

tu: Domi- ne, Domi- ne ne more- ris. Domine, Domine, ne more-

ris. Domine ne more-

ris. Adjutor meus & liberator meus es tu: Domine  
Adjutor meus, Adjutor meus, & liberator meus es tu:  
Adjutor meus, & liberator meus es tu, es tu, es tu: Domi-

Domine, ne moreris, ne more- ris. Adjutor meus, &  
Domine, ne moreris, ne more- ris. Adjutor meus, Adjutor meus, &  
ne, Domine, Domine, ne more- ris. Adjutor meus, & liberator meus,



liberator meus es tu: & liberator meus es tu: Domine  
 liberator meus es tu: Adjutor meus, & liberator meus es tu:  
 es tu, es tu: Adjutor meus & liberator meus es tu: Domine

ne moreris, Adjutor meus & liberator meus es tu:  
 Domine, Adjutor meus, & liberator meus es tu: Adjutor  
 ne, Domine ne ne more- ris. Adjutor meus, Adjutor

Domine, ne moreris, ne moreris, ne more-  
 meus & liberator meus es tu: Domine, ne moreris, ne more-  
 meus & liberator meus es tu, Domine, ne more-



ris, ne more- ris. Domi- ne, ne more- ris. Domi- ne ne more- ris.

ris, ne more- ris. Domine,, ne more- ris. Domi- ne ne more- ris.

ris, ne more- ris. Domine, ne mo- reris, Domi- ne ne more- ris.

FIN.

## TABLE DES MOTETS DU LIVRE II.

*Motets à voix seule.*

I. MOTET.		PAGE
I.	<b>J</b> ubilate Deo omnis terra. <i>Dessus.</i>	9
II.	Ubi es, Deus meus, ubi es? <i>Dessus.</i>	12
III.	Ave Regina Cælorum. <i>Dessus.</i>	12

*Motets à voix seule, & deux Dessus de Violons.*

IV.	Ecce quàm bonum, & quam jucundum. <i>Dessus.</i>	16
V.	Florete prata, Frondete lilia. <i>Haute-Contre.</i>	23
VI.	Laudate Dominum de cælis. <i>Basse.</i>	36

*Motets à deux Voix.*

VII.	Cantate Domino canticum novum. <i>Deux Dessus.</i>	51
VIII.	Cum invocarem. <i>Deux Dessus.</i>	61
IX.	Omnes Gentes plaudite manibus. <i>Dessus &amp; Basse.</i>	72

*Motet à deux Voix, & deux Dessus de Violons.*

X.	O Jesu amantissime! <i>Haute-Contre, &amp; Basse.</i>	81
----	---	----

*Motet à trois Voix, & deux Dessus de Violons.*

XI.	Immensus es, Domine. <i>Haute-Contre, Taille, &amp; Basse.</i>	99
-----	--	----

*Motet à trois Voix.*

XII	Deus in adjutorium meum intende. <i>Haute-Contre, Taille, &amp; Basse.</i>	118
-----	--	-----

## EXTRAIT DU PRIVILEGE.

Par Lettres Patentes du Roy données à Arras le onzième jour du mois de May, l'An de grace mil six cent soixante-treize, Signées, LOUIS: Et plus bas, Par le Roy Colbert, Scellées du grand Sceau de cire jaune; Verifiées & Registrées en Parlement le 15. Avril 1678. Et Confirmées par Arrests contradictoires du Conseil Privé du Roy, des trente Septembre 1694. & huit Aoust 1696. Il est permis à Christophe Ballard, seul Imprimeur du Roy pour la Musique, d'imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale qu'Instrumentale, de tous Auteurs: Faisant défenses à toutes autres personnes, de quelque condition & qualité qu'elles soient, d'entreprendre, ou faire entreprendre ladite Impression de Musique, ny autre chose concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de son obéissance, nonobstant toutes Lettres à ce contraires; ny mesme de Tailler ny Fondre aucuns Caractères de Musique sans le congé & permission dudit Ballard, à peine de confiscation desdits Caractères & Impressions, & de six mille livres d'amende, ainsi qu'il est plus amplement déclaré esdites Lettres. Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou à la fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.

